

## **HIST\*3260: Cinema and the Moving Image Fall 2024**

Department of History  
Credit Weight: 0.50

**Instructor:** [REDACTED]

**G.T.A.:** [REDACTED]

**Method of Delivery:** Hybrid (60% in person; 40% virtual and/or independent learning; see schedule below and CourseLink for specifics)

**Class meeting:** [REDACTED]

**Office hours:** [REDACTED]

### **Course Details**

#### **Calendar Description:**

This course provides a historical survey of cinema and the moving image, as well as the material, cultural, political and technological contexts of their production. Students will come to understand the broad development of the medium over the past one hundred and thirty years, beginning with early, pre-cinematic moving image technologies and ending with an analysis of the influence of other media and merchandizing on cinema. Students will also become familiar with crucial terminology for analyzing and writing about how films have been constructed and how they communicated to audiences over time. Geographic or thematic focus may vary according to the expertise of the instructor.

#### **Content / Learning Outcomes:**

This course provides a historical survey of Hollywood cinema, as well as the material, cultural, political, and technological contexts of film production. The course combines lectures, film viewing, online presentations on primary sources, writing assignments, and online discussion groups. Students in the course will learn how to write persuasively and accurately about the history of cinema, the material production of films, and their cultural influence through online discussion groups, a mid-term essay, a written component to the primary source presentation assignment, and a final examination. In this course, students will also be strongly encouraged to seek out their own interests in the history of film, and find their own voice with which to discuss cinema.

#### **Course Site:**

Always look on our Courselink newsfeed for up-to-the-minute news and instructional advice on course assignments. Our Courselink site also includes class lecture assigned readings, PowerPoint presentations, writing guidelines, the film list, and other important documents and links that you will need in order to complete the course assignments.

## Course Requirements

<u>Evaluation</u>	<u>Weight</u>	<u>Due Date</u>
Mid-Term Exam 1 (in person)	25%	Sept. 26
Mid-Term Exam 2 (in person)	25%	Oct. 24
Mid-Term Exam 3 (in person)	25%	Nov. 27
Take-Home Final Exam	25%	Dec. 4

Take-Home Final Exam sheet will be released on CourseLink 7 days before due date. See page 6 of this syllabus for specific details on course assignments.

## Required Texts / Reading

### books

Jon Lewis, *American Film: A History*, 2nd ed. (W. W. Norton, 2018).

ISBN: 978-0393664898

<http://books.wwnorton.com/books/webad.aspx?id=4294997202>

**all remaining course readings, video, and other required resources** are available on the HIST\*2300 CourseLink site on reserve at UofG library (see course schedule below for specifics weekly reading assignments):

### articles and book chapters

Nicholas Sammond, "Dumbo, Disney and Difference: Walt Disney Productions and Film as Literature," in Julia Mickenburg, ed., *Oxford Handbook of Children's Literature* (New York: Oxford University Press, 2011), 147-66.

Samantha Barbas, *Movie Crazy: Stars, Fans and the Cult of Celebrity* (New York: Palgrave, 2002), 9-57 (Ch. 1, 2).

Patrick Keating, *Hollywood Lighting from the Silent Era to Film Noir* (New York: Columbia University Press, 2010), 1-12, 201-64 (Introduction, Part III: Shifting Patterns of Shadow).

Paula J. Masood, *Black City Cinema: African American Urban Experiences in Film* (Philadelphia: Temple University Press, 2003), 117-44 (Ch. 4).

Maryann Erigha, *Hollywood Jim Crow: The Racial Politics of the Movie Industry* (New York: New York University Press, 2019), 52-81, 115-40 (Ch. 2, 4).

Maureen Ryan, *Burn it Down: Power, Complicity, and a Call for Change in Hollywood* (New York: Harper Collins, 2023), 78-128 (Ch. 5, 6).

### films/video

Beyond the representative film(s) listed with each topic in the Course Schedule at the end of this syllabus, please consult the course film list, which is in our CourseLink > Content section. As the semester progresses, films viewed and discussed in class, as well as recommended viewing, will appear there week by week.

## Course Schedule

Please come to class prepared to think about the historical and analytical questions indicated below as our goal for each meeting, taking note of specific historical examples that you could use to demonstrate your conclusions in, say, a mid-term exam. You may find it more productive to reread the indicated reading after attending the related class.

### **Week 1:** September 5

In Class: Introduction,

Cinematic Technology and Storytelling before Sound (lecture + discussion)

Independent:

Read: Lewis, *American Film*, chapters 1, 2.

Watch: experimental film shorts (see film list); *The Great Train Robbery*, 1903; *Birth of a Nation*, 1915; *The Gold Rush*, 1925; *You're Darn Tootin'*, 1928.

### **Week 2:** September 12

In Class: Early Feature Film: Sound and Animation (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 3, p. 91-101.

Sammond, "Dumbo, Disney and Difference: Walt Disney Productions and Film as Literature," 147-166.

Watch: *Steamboat Willie*, 1928; *Snow White and the Seven Dwarfs*, 1937; *The Jazz Singer*, 1927 (clip only); [recommended: *King Kong*, 1933; *Dumbo*, 1941].

### **Week 3:** September 19

In Class: Celebrity and the Modern Audience, 1910s-1930s (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 3, p. 102-145.

Barbas, *Movie Crazy* (2002), ch. 1-2.

Watch: *The Public Enemy*, 1931; [recommended: *Scarface*, 1932; *Lady Killer*, 1933; *Angels with Dirty Faces*, 1938].

### **Week 4:** September 26

In Class: **Mid-Term Exam 1** (during first class hour, re: weeks 1-3)

Genre, Stars, and Pre-War Hollywood as Collaborative Industrial System  
(lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 4; ch. 6, p. 247-260.

Watch: *Stagecoach*, 1939; [recommended: *Cimarron*, 1931; *Red River*, 1948; *She Wore a Yellow Ribbon*, 1949; *Rio Grande*, 1950; *High Noon*, 1952; *Shane*, 1953; *The Searchers*, 1956].

**Week 5:** October 3

In Class: Film Noir, Horror, and Social Critique at Mid-Century (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 5.

Keating, *Hollywood Lighting from the Silent Era to Film Noir*,  
“Introduction,” “Part III: Shifting Patterns of Shadow,” 1-12,  
201-264.

Watch: *Double Indemnity*, 1944; [recommended: *The Maltese Falcon*, 1941; *The Postman Always Rings Twice*, 1946; *A Touch of Evil*, 1958; *North by Northwest*, 1959; *Psycho*, 1960; *Night of the Living Dead*, 1968].

**Week 6:** October 10

In Class: Classical Hollywood Cinema, Studios, and the Musical (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 5.

Earl J. Hess and Pratibha A. Dabholkar, *Singin' in the Rain: The Making of an American Masterpiece* (University Press of Kansas, 2009),  
ch. 4, 7 85-106, 155-69.

Watch: *Singin' in the Rain*, 1952; [recommended: *Top Hat*, 1935; *Swing Time*, 1936; *The Wizard of Oz*, 1939; *A Star is Born*, 1954].

**Week 7:** October 17

In Class: Labor, Gender, and the Studio System Collapse, 1960s-1970s  
(lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 6, 7, p. 281-88.

Watch: *Casting By*, 2012; [recommended: *Look Who's Coming to Dinner*, 1967;  
*The Graduate*, 1967; *Valley of the Dolls*, 1967].

**Week 8:** October 24

In Class: **Mid-Term Exam 2** (during first class hour, re: weeks 4-7)

Science Fiction and Dystopia in the Age of Space Travel (lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 7, p. 289-349.

Watch: *2001: A Space Odyssey*, 1968; *Stanley Kubrick: A Life in Pictures*, 2001;  
[recommended: *Planet of the Apes*, 1968; *Andromeda Strain*,  
1971; *THX 1138*, 1971; *Soylent Green*, 1973; *Logan's Run*, 1976].

**Week 9:** October 31

In Class: Preproduction and the Late 20<sup>th</sup> Century Science Fiction “Family Tree”  
(lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 8, p. 372-98.  
Watch: *Jodorowsky's Dune*, 2013.

**Week 10:** November 7

In Class: Youth-Oriented Cinema and New Consumer Technologies  
(lecture + discussion)

Independent:

Read: Lewis, *American Film*, ch. 6, 8, p. 250-56, 351-71.  
Friedman, ed., *American Cinema of the 1970s*, "1973: Movies and the Legacies of War and Corruption – Coming of Age," p. 101-04.  
Watch: *Fight Club*, 1999; [recommended: *Beach Blanket Bingo*, 1965; *American Graffiti*, 1973; *The Breakfast Club*, 1985; *Cloverfield*, 2008; any *Paranormal Activity* movie].

**Week 11:** November 14

In Class: Hollywood and Racialization (lecture + discussion)

Independent:

Read: Masood, *Black City Cinema*, ch. 4, p. 117-44.  
Erigha, *Hollywood Jim Crow*, ch. 2, 4, p. 52-81, 115-40.  
Grant, ed., *American Cinema of the 1960s*, "1965: Movies and the Color Line," p. 130-49.  
Friedman, ed., *American Cinema of the 1970s*, "1971: Movies and the Exploitation of Excess," p. 48-70.  
Watch: *Do the Right Thing*, 1989; [recommended: *In the Heat of the Night*, 1967; *Sweet Sweetback's Baadasssss Song*, 1971; *Shaft*, 1971; *Foxy Brown*, 1974; *She's Gotta Have It*, 1986; *Boyz in the Hood*, 1991; *Malcolm X*, 1992; *Poetic Justice*, 1993; *Dead Presidents*, 1995].

**Week 12:** November 21

In Class: **Mid-Term Exam 3** (during first class hour, re: weeks 8-11)

Hollywood Globalized: Animated Blockbusters and Troubled Workplaces  
(lecture + discussion)

Independent:

Read: Ryan, *Burn it Down*, ch. 5, 6, p. 78-128.  
Lewis, *American Film*, ch. 9.  
Watch: "How Pixar's Animation Has Evolved Over 24 Years, From 'Toy Story' To 'Toy Story 4' | Movies Insider," Youtube.com, <https://www.youtube.com/watch?v=qTPKGVrFtQU>.  
*Terminator 2: Judgment Day*, 1991; [recommended: *Aladdin*, 1992; *Toy Story*, 1995; *Finding Nemo*, 2003; *Wall-E*, 2008; *Avatar*, 2009; any *Ice Age* or *Kung Fu Panda* movie].

**Take-Home FINAL EXAMINATION: due by  
Wednesday, December 4 by 11:59pm  
in our CourseLink Dropbox**

## **Course Requirements in Detail**

### **Mid-Term Exams 1, 2, 3 – 25% of course grade each:**

There are three in-person, in-class mid-term exams in this course. The exams will require you to write about a combination of some of the following: a film you have already watched, a short film clip shown at the beginning of the exam, some other historical primary source documenting the history of Hollywood as a business, art, and/or technology, assigned course readings you have already read, and/or a short textual passage you have not seen before that serves as a writing prompt. The mid-term exams give you an opportunity to demonstrate and synthesize your knowledge of the history and themes in a given segment of the course. Each one is designed to build upon the skills you learned and demonstrated in the previous exam, so it is essential not to miss any one of them.

For specific dates of the exams, please see the schedule above.

### **Final Examination – 25% of course grade:**

There will be a final examination for the course during the examination period at the end of the semester. The purpose of the final examination is to give you an opportunity to demonstrate and synthesize your knowledge of the American past with reference to the course themes and modules. It is also an opportunity to demonstrate your hard work attending class lectures and completing assigned readings and viewings, as well as the fourth opportunity in the course to practice writing concisely and accurately.

Take-Home Final Exam will be released on CourseLink 7 days before due date.

For the due date of the final examination, please see the schedule above.

### **Handing in Assignments (for [REDACTED])**

With respect to assignments handed in through a CourseLink Dropbox, in this course just the Take-Home Final Exam: If you hand in your file late, you will lose from your final exam grade 3% per day after the due to a limit of four days (96 hours), at which time the Dropbox will close. If in doubt, hand things in early. **No, you may not hand in your final examination by email in this course.** If you find yourself in serious difficulty with coursework, contact the undergraduate advisor in your program, Dr. Nance, or the [BA Counselling Office: http://www.uoguelph.ca/baco/contact.shtml](http://www.uoguelph.ca/baco/contact.shtml) .

### **Turnitin**

In this course, as part of the ongoing efforts to maintain academic integrity at the University of Guelph, we will be using Turnitin, which is integrated with the CourseLink Dropbox tool and designed to detect possible plagiarism, unauthorized collaboration, or copying. All assignments submitted to our CourseLink dropboxes will be analyzed and included as source documents in the Turnitin.com reference database solely for the

purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com website. By using Turnitin you will be able to educate yourself about preventing academic misconduct. Instructors in this course will only grade your final submission to any given dropbox. So, you may screen your own assignments using Turnitin as many times as you wish before the due date. You will be able to see and print reports that show you exactly where you have properly or improperly referenced the outside sources and materials in your assignment.<sup>1</sup>

## **Use of AI (eg. ChatGPT) and Other Writing Tools in this Course**

To revise their writing, students in this course may use writing aids like Grammarly or the spelling and grammar features in Word. They may also use AI services like ChatGPT to correct spelling and grammar, or to ask factual or research questions. You must cite information you copy and paste from ChatGPT into your own file as AI text by using quotation marks to indicate the relevant text and a footnote. See note #2 here for a link to correct citation style for AI text.<sup>2</sup>

Beyond that, please see the [University of Guelph Statement on Artificial Intelligence Systems, ChatGPT, and Academic Integrity](#) as well as the statement on Academic Misconduct below.

## **University of Guelph Policies**

### **Email Communication**

As per university regulations, all students are required to check their <uoguelph.ca> e-mail account regularly: e-mail is the official route of communication between the University and its students.

### **When You Cannot Meet a Course Requirement**

When you find yourself unable to meet an in-course requirement because of illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, id#, and e-mail contact. See the Undergraduate Calendar for information on regulations and procedures for [Academic Consideration](#).

### **Drop Date**

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<sup>1</sup> This statement adapted from:  
[http://www.uoguelph.ca/ada-cbs/instructors/instructors\\_policystatements.shtml](http://www.uoguelph.ca/ada-cbs/instructors/instructors_policystatements.shtml) .

<sup>2</sup> "You **do need** to credit ChatGPT,"  
<https://www.chicagomanualofstyle.org/qanda/data/faq/topics/Documentation/faq0422.html>.

Courses that are one semester long must be dropped by the end of the last day of classes; two-semester courses must be dropped by the last day of classes in the second semester. The regulations and procedures for [Dropping Courses](#) are available in the Undergraduate Calendar.

### **Copies of Out-Of-Class Assignments**

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

### **Accessibility**

The University promotes the full participation of students who experience disabilities in their academic programs. To that end, the provision of academic accommodation is a shared responsibility between the University and the student.

When accommodations are needed, the student is required to first register with Student Accessibility Services (SAS). Documentation to substantiate the existence of a disability is required, however, interim accommodations may be possible while that process is underway.

Accommodations are available for both permanent and temporary disabilities. It should be noted that common illnesses such as a cold or the flu do not constitute a disability.

Use of the SAS Exam Centre requires students to make a booking at least 14 days in advance, and no later than November 1 (fall), March 1 (winter) or July 1 (summer). Similarly, new or changed accommodations for online quizzes, tests and exams must be approved at least a week ahead of time.

More information: [www.uoguelph.ca/sas](http://www.uoguelph.ca/sas)

### **Academic Misconduct**

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work

before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic offence should consult with a faculty member or faculty advisor.

The [Academic Misconduct Policy](#) is outlined in the Undergraduate Calendar.

### **Recording of Materials**

Presentations which are made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

### **Resources**

The [Academic Calendars](#) are the source of information about the University of Guelph's procedures, policies and regulations which apply to undergraduate, graduate and diploma programs.

### **Disclaimer**

Please note that the ongoing COVID-19 pandemic may necessitate a revision of the format of course offerings, changes in classroom protocols, and academic schedules. Any such changes will be announced via Courselink and/or class email.

This includes on-campus scheduling during the semester, mid-terms and final examination schedules. All University-wide decisions will be posted on the COVID-19 website (<https://news.uoguelph.ca/2019-novel-coronavirus-information/>) and circulated by email.

### **Illness**

Medical notes will not normally be required for singular instances of academic consideration, although students may be required to provide supporting documentation for multiple missed assessments or when involving a large part of a course (e.g., final exam or major assignment).

### **COVID-19 Safety Protocols**

For information on current safety protocols, follow these links:

<https://news.uoguelph.ca/return-to-campus/how-u-of-g-is-preparing-for-your-safe-return/>

<https://news.uoguelph.ca/return-to-campus/spaces/#ClassroomSpaces>

Please note, that these guidelines may be updated as required in response to evolving University, Public Health or government directives.